

## Index to Volume 26 (1992-93)

Devlin, Eugene J.	The <i>Regnum Humanitatis</i> Trilogy: Humanist Manifesto . . . . .	i	58
Evans, Robert C.	Contemporary Contexts of Jonson's <i>The Devil is an Ass</i> . . . . .	ii	140
Hummelen, Willem M. H.	Performers and Performance in the Earliest Serious Secular Plays in the Netherlands . . . . .	i	19
Kline, Daniel T.	Structure, Characterization, and the New Community in Four Plays of Jesus and the Doctors . . . . .	iv	344
Kurland, Stuart	"A beggar's book/ Outworths a a noble's blood": The Politics of Faction in <i>Henry VIII</i> . . . . .	iii	237
Mazzaro, Jerome	Memory and Madness in Pirandello's <i>Enrico IV</i> . . . . .	i	34
Norland, Howard B.	"Lamentable tragedy mixed ful of pleasant mirth": The Enigma of <i>Cambises</i> . . . . .	iv	330
Salz, David Z.	Radical Mimesis: The "Pinter Problem" Revisited . . . . .	iii	218
Sanderson, Richard K.	Suicide as Message and Metadrama in English Renaissance Tragedy . . . . .	iii	199
Scherb, Victor I.	Frame Structure in <i>The Conversion of St. Paul</i> . . . . .	ii	124
Shershow, Scott Cutler	Windings and Turnings: The Metaphoric Labyrinth of Restoration Dramatic Theory . . . . .	i	1
Stockenström, Göran	August Strindberg: A Modernist in Spite of Himself . . . . .	ii	95
Tiffany, Grace	Falstaff's False Staff: "Jonsonian" Asexuality in <i>The Merry Wives of Windsor</i> . . . . .	iii	254

Velz, John W. "Some shall be pardon'd, and some punished": Medieval Dramatic Eschatology in Shakespeare . . . . . iv 312

Wikander, Matthew H. The Protean Prince Hal . . . . . iv 295

## REVIEWS

SPRING: Barbara Hodgdon, *The End Crowns All: Closure and Contradiction in Shakespeare's History* (Matthew H. Wikander); David Thomas and Arnold Hare, eds., *Restoration and Georgian England, 1660-1788* (Derek Hughes); David N. Klausner, *Herefordshire, Worcestershire* (Clifford Davidson); *International Bibliography of Theatre: 1985*, ed. Berito Ortolani (Ian Lancashire); Simon Williams, *Shakespeare on the German Stage, I* (Christa Jansohn); *The N-Town Passion*, video (Garrett P. J. Epp); Larry S. Champion, "The Noise of the Threatening Drum": *Dramatic Strategy and Political Ideology in Shakespeare and the English Chronicle Plays* (John D. Cox); Eckehard Simon, ed., *The Theatre of Medieval Europe* (Lynette Muir); David McPherson, *Shakespeare, Jonson, and the Myth of Venice* (Robert C. Evans).

SUMMER: Donald G. Watson *Shakespeare's Early History Plays: Politics at Play on the Elizabethan Stage*, and Robert C. Jones, *These Valiant Dead: Renewing the Past in Shakespeare's Histories* (Barbara Hodgdon); Leif Søndergaard, *Fastelavnspillet i Danmarks senmiddelalder—om "Den ute hustru"* om fastelavnspillet tradition (Larry Syndergaard); Lauren Lepow, *Enacting the Sacrament: Counter-Lollardy in the Towneley Cycle* (Ann Eljenholm Nichols); Michael Vanden Heuvel, *Performing Drama/Dramatizing Performance: Alternative Theater and the Dramatic Text* (Stanton B. Garner, Jr.); Sandra Billington, *Mock Kings in Medieval Society and Renaissance Drama* (John D. Cox); Günter Ahrends and Hans-Jürgen Diller, eds., *Unconventional Conventions in Theatre Texts* (Heinz Kosok).

FALL: Richard Axton and Peter Happé, eds., *The Plays of John Heywood* (David Bevington); Christopher Innes, *Modern British Drama, 1890-1990* (J. L. Stylian); Marianne McDonald, *Ancient Sun, Modern Light: Greek Drama on the Modern Stage* (Brian Johnston); Marc Maufort, ed., *Eugene O'Neill and the Emergence of American Drama* (Stephen Watt); Ruby Cohn, *Retreats from Realism in Recent English Drama* (June Schlueter); Frances Teague, *Shakespeare's Speaking Properties* (James Fisher); Daryl W. Palmer, *Hospitable Performances: Dramatic Genre and Cultural Practices in Early Modern England* (Cecile Williamson Cary); Enoch Brater and Ruby Cohn, eds., *Around the Absurd: Essays on Modern and Postmodern Drama* (James Coakley); Jonathan Hart, *Theater and World: The Problematics of Shakespeare's History* (Larry S. Champion).

WINTER: F. David Hoeniger, *Medicine and Shakespeare in the English Renaissance* (Bridget Gellert Lyons); Gordon Armstrong, *Samuel Beckett, W. B. Yeats, and Jack Yeats: Images and Works* (Mary Lydon); Jerzy Limon, *The Masque of Stuart Culture* (Elise Bickford Jorgens); Carla Waal, *Harriet Bosse: Strindberg's Muse and Interpreter* (Göran Stockenström); Diane Fox, *Refiguring the Hero: from Peasant to Noble in Lope de Vega and Calderón* (Ronald E. Surtz); Judith Milhous and Robert D. Hume, eds., *A Register of English Theatrical Documents 1660-1737* (Derek Hughes); J. W. Robinson, *Studies in Fifteenth-Century Stagecraft* (Peter Happé); Katherine E. Kelly, *Tom Stoppard and the Craft of Comedy: Medium and Genre at Play* (Kinereth Meyer); Margaret Rich Greer, *The Play of Power: Mythological Court Dramas of Calderón de la Barca* (Gary E. Bigelow); Janet Clare, "Art made tongue-tied by authority": Elizabethan and Jacobean Dramatic Censorship, and Richard Dutton, *Mastering the Revels: The Regulation and Censorship of English Renaissance Drama* (Robert C. Evans); Richard F. Hardin, *Civil Idolatry: Desacralizing and Monarchy in Spenser, Shakespeare, and Milton* (Sandra Billington).

